Billie Burke
In "Love Watches"
Courtesy of
Charles Frohman

Lillian Russell
Who will appear in a new Comedy under the Management of Klaw & Erlanger

Marie Doro
Who will appear in Repertoire at the Duke of York Theater, London
COURTESY OF CHARLES FROHMAN.

Parisian Tendencies in Fur Fashions

BY

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Paris, Sept. 22, 1909.

VERY long fur coats are shown in the fur department of the Rue de la Paix fashion authorities, made on fairly straight lines. Silver fox will be most prized for expensive fur sets. In low-cost furs skunk is held in great esteem in Paris, and for several seasons now has been much worn by very well-dressed women.

This coming winter a great deal of use of it and other furs will be made for trimming cloaks, dresses, etc., as well as for neck piece and muff sets. Ample dolman-like mantles are the newest fur wraps, but the closer fitting cloak will prevail while motoring is so much in favor. Neck pieces for walking costumes are small and the shapes are jaunty "ties" in many cases.

For afternoon and carriage toilettes the wide scarf, so soft that it can be drawn closely about the neck; or allowed to widen out over the shoulders is the high style novelty. This is often made of bands of fur connected by a flexible fabric, that scarcely shows even when the scarf is at its widest.

Seal has had great vogue in long coats for two years in Paris. It is not a very becoming fur, however, and Parisiennes prefer the fluffy furs. Fancy linings are used in many of the fur coats, and all are made with a collar that can be rolled high about the throat, if desired. One novelty on the fur coats at one house is a collar that can be buttoned on or left off so that a contrasting small fur neck piece can be worn with a muff matching the neck piece.

Fur is used cleverly for half linings in huge motor coats of wool cloakings, producing a garment that is warm enough for motoring or driving, yet less clumsy than the full fur lining. These coats have a huge fur collar in shawl shape, and sometimes cuffs of fur often in contrast to the fur lining, that being a flat fur, and the outside trimming fluffy.

In Paris, where fashion is an art, the hat and the fur neckpiece and muff are selected to suit the style of the rest of the toilet. One does not wear a Napoleon hat with a Moyen Age dress nor an early Victorian scarf with a Louis XV marquise gown.

Cecile Sorel, who is considered the very best dressed woman in Paris, adores furs, and loves wide fur scarfs and wears silver fox with one gown, and crown sables with another, and chinchilla with another toilet. Yes, muffs are still large, but more or less padded toward barrel shapes.

How Handkerchiefs Should Be Washed

The careful French woman takes much trouble over the proper washing of her handkerchiefs, and would no more think of having them go into the hands of the family laundress than she would send a piece of handsome lace to her. Even if they are of the thinnest material, and they are mostly simple bits of delicate linen, embroidered or lace trimmed, they are expected to last their allotted time, and that they shall do so requires that great pains be taken with them. If madam has a maid, then she must be thoroughly instructed as to her duties along this line, and handkerchiefs are expected to be her especial charge. If, however, the little menage does not boast of such a luxury as a personal maid, then madam must do her own washing, and this is the way she goes about it.

In the first place, her handkerchiefs are never allowed to become unduly soiled, and after once using are put into a small linen bag that always hangs beside the toilet table. When a half dozen or more have been collected they are put to soak in an earthen bowl filled with cold water and suds made from the best washing soap. In this they should remain for half an hour, after which they are carefully rinsed in more cool water. Then comes the thorough washing of them in hot water in which a spoonful of borax has been dissolved. This is done as gently as possible by patting and rubbing, and for this last many women use a child's toy wash board, which is exactly the right size for the purpose. In this way no threads of the fine material are broken, a disaster which is difficult to remedy. The final rinsing is also done through many cool waters until every particle of soap is gone, and then comes the climax of the entire performance.

The handkerchiefs are placed in a bowl of milk into which has been put a few drops of essence of violet, which is strong and of a bluish tinge, and this will give to them the pure white color which is so necessary. From this each is taken and partially dried in a clean towel and at once ironed. No starch is used, for the milk takes the place of that, and the little ironing board is covered first with a heavy pannel and after with a spotlessly clean piece of white cloth.

An iron is kept especially for this work, and usually it is some patented affair, either for electricity or alcohol. To do this all properly will take an hour or more of madam's time, but she is more than repaid for that by the results seen. The little pile of handkerchiefs will come from her hands as if fresh from the shelves of a shop, and they will have the delicate fragrance of having lain in a violet sachet. Anything daintier and more satisfying to the eye it would be hard to imagine, and any woman who cares for these pretty trifles could not help but take a certain amount of pleasure out of this kind of work.

Novelties in Ladies' Stationery

Styles in writing paper follow the mode in dress, as the trail of the dog follows the way his nose points. Thus we have the latest creation from the paper loom, if paper is made in looms, in the Ottoman papers. These, together with the fine, delicately tinted Japanese papers are the "dernier cri." The sheets, by the way, are much more generous in size, ditto the envelopes. And the sheets are nearly square. The Ottoman is simulated, rather than actual, as the ridges would naturally interfere with the free movement of the pen.

The stylish high handwriting so much affected by society women for some time past is quite out of it and has been superseded by an attempt at a revival of the old-fashioned angular handwriting of the grande dames of the second empire. It is becoming, also, on the large square sheets of delicately tinted Ottoman. And on the fine Japanese patterns it is yet more characteristic. The plain English papers in the solid blues and in cream will always be used by conservative ladies of the old school. These, however, come in lighter weights than formerly. And there are some new tints like cobalt, veidt, which is a dull burnt grass shade, and some delicate yellows and pinks known as the Sahara.

The newest fashion in monogram is rather hard to describe. But it is formed of a looping of the letters into the shape of an immense hinge, and is bracketed on the side of the sheet, bang up against the edge, until it looks as if a part of it had depassed in stamping. These brackets are put on in the Byzantine colors and are rich. Another new form of monogram is the perfectly square medallion, the letters distorted to make the square which is set on the bias. Or, rather, the letters are set on the bias in the square. Many of these are done in a simple color, old rose or night blue. They are fetching. The tiny monogram medallions are no longer the thing and the stamping is done on much larger, bolder lines. Some of the bracket hinge designs are fully two inches in length.

There is a tendency to put the street and number on the visiting card more freely than for some time. Most of the American ladies living in Paris had formerly followed the French custom of not putting their addresses on their cards. But this has been found too inconvenient for people who are likely to move from apartment to hotel and back again ever so often. And the fad cost, too, many disappointments to friends who were often unable to find where to write or to call or make a visit. Besides, the same reason which makes a Frenchwoman leave her address off her visiting cards, does not exist with foreigners. French people rarely move or make new acquaintances. Everybody knews where to find the ones they wish to see.

It is perhaps not generally known that although America is the country par excellence for good paper of all kinds, yet most of the wealthy American ladies whose names are well known in the world of society order their stationery, visiting cards, etc., in Paris. There is an establishment in Rue St. Honore kept by two maiden ladies, the Mlles. St. Yves, who fill most all these orders. And a curious person passing by their window most any day may see such names as Mrs. Potter Palmer, Mrs. Cornelius Vanderbilt, Chauncey M. Depew, and, in fact, the whole gamut. Curious, isn't it?

There is a new thing in an invention of wax for the sealing of letters which deserves a medal. For, in spite of the double envelops which are now universally required, the demand for the stamping with wax is just as great as ever. This proves that the fear of having a leter opened by some indiscreet person had nothing to do with the fad for sealing wax.

QUESTION OF MAN.

Young Wife (rather nervously)—"O, cook, I must really speak to you. Your master is always complaining. One day it is the soup, the second day it is the fish, the third day it is the joint—in fact, it is always something or other. Cook (with feeling)—Well, mum, I'm sorry for you. It must be quite hawful to live with a gentleman of that sort.—Philadelphia Inquirer.

HOW TO PRESERVE FURS.

PROBABLY you have had your furs stored all summer at a professional furrier's, where they have been kept in a cold storage vault where the temperature registers so low that moths are impossible. The care that furs are given, both in cleaning and storing, is so excellent that the wise woman will consider it a saving instead of an unnecessary expense to have her furs cared for by a reliable furrier. The cost of cleaning them more than equals the saving of wear and tear from moths and dust they would be subject to at home.

Furs when taken out in the fall, especially if the owner is so unwise as to have kept them at home, are apt to have a mussed and crushed appearance. One simple method of making the pile stand up is to shape the garment first and then wet the fur with clear cold water and a clean clothes brush, brushing the hair the right way until the fur is smooth. Then leave it to dry thoroughly, and when dry beat the fur on the right side with a rattan cane. This will make the pile stand up.

Another method of cleaning furs which is as excellent as it is easy, is to clean them with bran. Fill a dishpan with bran and set it in the oven to warm. Rub the warm bran into the fur again and again until every spot has been gone over several times. When the bran becomes soiled throw it away and replace it. When the furs are clean, brush them well until every particle of the bran has become removed. Hang out of doors for a day or two, and the fur will be soft, fluffy, and full of life. Cold bran will not do the work, and for this reason the bran must be kept warm all during the process. This method will not injure the lining.

To keep furs of any kind fresh they must not only be cared for frequently during the season. Brush them thoroughly and beat several times with a rattan cane, then air them for twelve hours. This process will rid them of all dust and loose hair. They will have to be cleaned several times during the season. Every time furs are taken out of the closet they should be shaken several times. This will raise the hairs up and make the fur fluffy.

There is not much danger of moths during the winter, but one may get in furs occasionally and for this reason it is well to examine them carefully frequently for moths or possibly moth eggs.

Mend the furs as soon as a tear appears, for the pelt tears easily when once it has started. To be mended successfully and so that the mend will not show, the fur should be mended on the wrong side. The two sides should be held together and the fur should be carefully pushed down between the two edges so none remains above the seam. It should be sewed together with strong twine or thread, with an over and over stitch, taking up as little of the pelt as possible for a seam. This method takes a good deal of time and makes a lot of work, as the lining and padding must be removed before the wrong side of the fur can be reached, and for this reason some persons prefer using the less thorough method of mending the fur on the right side. This may be done so that the seam will scarcely show if the work is done skillfully and carefully. Draw the two sides of the tear together firmly, taking small stitches as near to the edges of the tear as it is possible. In sewing the fur, try not to get the hair tangled in the thread, for this will give the tear a mussy and rumpled appearance that will look bad. If the work is carelessly done the seam is sure to show.

Keep the lining of the furs clean by sponging away the furs as it appears with a piece of cotton batting dipped in gasolene. All linings can be cleaned in this way without removing them from the fur if they are not too soiled.

When the lining becomes worn select a good quality of gray or white satin for lining, or if compelled to be more economical, select a shade which matches the fur. Rip the old lining out and use it for a pattern, laying it on the new and then cutting it out. Baste the lining in carefully and then sew it in firmly with a simple hemming stitch. If the padding seems to have lost its fluffiness it may also be replaced. If the satin is of light weight an interlining of flannel or flannelette is sometimes inserted in the fur collar or throw to give it body, as well as extra warmth. This interlining is basted to the satin forms and the seams joined.